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## ABSTRACT

This journal is devoted to the art of teaching in the field of speech communication. Articles collected in this issue address topics in the development of the basic speech communication course and include the following titles: "Concept Speech Assignment," "The Circle Game: A Teaching Device for the Concept of Ethos," "To Hear Ourselves As Others Hear Us," "Rhetoric and Meaning in Grading as Certification," "A Contract Approach to a Fundamentals of Speech Course," "Our Student Colleagues as !?" "Creative Dramatics, the Communicator," and "The Broadcastogos: A Socratic Dialogue." (KS)

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[ FOCUS: BASIC SPEECH INSTRUCTION ]

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# THE FLORIDA SPEECH COMMUNICATION JOURNAL

DEVOTED TO THE ART OF TEACHING IN THE FIELD  
OF SPEECH COMMUNICATION

VOL. I, No. 2

1973

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We earnestly solicit articles practically related to the principles and problems of teaching Speech Communication in various learning contexts. Articles should be submitted in three copies to the Editor, Donald E. Williams, Department of Speech, University of Florida, Gainesville, Florida 32611.

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## CONCEPT SPEECH ASSIGNMENT

VALERIE SCHNEIDER

I have tried what I call a "concept speech assignment" at both the high school and the college level with quite encouraging success.<sup>1</sup> This is really nothing more than a basic informative speech, but labelling the assignment "a concept from a field of study," and giving a precise definition of various types of concepts, seem to produce much more focused speeches than does the procedure in which I've merely asked the student to give an informative speech on a topic of his choice. Generally I assign this as a speech of seven to ten minutes length. I believe another factor in the success of this assignment is that I prepare a handout of directions and suggestions for each student. The rest of this essay contains "Directions to Students," exactly as I write them for the student handout.

### DIRECTIONS TO STUDENTS

*Assignment.* Explain a concept from a particular field of study. You may choose a law, principle, definition, process, or other recognizable concept from any field of your choice, including such areas as art, music, sports, and games. Examples of various concepts are these: (1) law: Boyle's Law—physics; (2) principle: balance of power—history and political science; (3) definition: gross national product—business; and (4) process: silk screen printing—art.

*Goals.* Your basic goal is to make your concept as clear as possible to your audience, and you will be evaluated primarily in terms of the overall clarity of your explanation. An important secondary goal is to make your explanation of the concept as interesting as possible. Your listeners' attention spans will wane approximately every twenty seconds but you can stretch this attention span a little, or at least recapture attention to your message more quickly, if various attention factors are interspersed in the message. Regarding presentation, meaningful vocal variety, purposeful physical movement, direct conversational delivery with minimal note usage, and clear structure all function as attention factors. Content techniques such as humor, novelty, suspense, rhetorical questions, and constructed dialogue add interest. Certain forms of support such as detailed examples, vivid descriptions, and visual aids are more attention getting than explanations, definitions, statistics, undetailed examples, and most quotations. In addition, the showing of everyday (but little known) applications of the concept or other ways of showing how the concept can be useful to the audience are excellent ways of making the speech more interesting to the audience.

Valerie Schneider teaches at East Tennessee State University in Johnson City, Tennessee.

In order to achieve the goal of a clear explanation, keep in mind these additional suggestions:

(1) *Make Your Structure Obvious to your listeners.* Remember that the communication process is a success only when both speaker and listener actively work at it. If you preview as part of your introduction the main subdivisions that will be covered in the body of the message, your listeners will be able to follow more actively and intelligently.

(2) *Do not Overload the Information Channel.* Your listeners can concentrate only on a few major points at once so do not develop more than three or four major subdivisions in the body of your speech, and do not sneak in a great many more by having a number of subdivisions for each point. This means you should be selective in choosing the most significant features of the concept that your listeners can truly understand through the course of a short speech presentation. Do not try to cram into one speech everything you know about the subject. Also deliver the material at a rate that will allow your listeners mentally to think about and react to the points of information you are presenting. This process of active listening is called "handling concepts," and if your listeners do this, they will have a better understanding and retention of the information presented.

(3) *Use Appropriate and Adequate Supporting Material.* Be sure to illustrate in detail each subdivision of the concept that you list. Only through concrete detailing does the listener form a clear mental picture of the various aspects of the concept. Detailed examples are generally more effective than undetailed ones, but a well-detailed example may be bolstered further with one or two undetailed ones. Analogies between the concept and an already understood piece of information is frequently a helpful clarification technique. Use of a few key statistics, or one or two brief quotations, may be helpful, but both of these supporting methods become boring if over-used; listeners usually cannot concentrate on more than three or four key statistics during one short presentation. It is also a good idea to list visibly the key statistics as they are explained. Definition, description, explanation, and narration are also frequently used supporting methods in an informative message.

Many types of concepts, particularly processes in an art or craft, or techniques in a sport or game, cannot be explained clearly without the use of visual aids such as pictures, blackboard sketches, or demonstrations with equipment. Use of a variety of forms of support will add interest to your presentation and will probably make your explanation clearer to a greater number of listeners since some perceive better through one type of support than another.

#### A SUGGESTED PATTERN OF ORGANIZATION FOR A CONCEPT SPEECH

*Introduction.* You might begin with a short statement of the concept to

be explained and list steps or parts of it to be covered; you might begin by describing a common use or value of the concept and then announce the concept itself; you might ask a question related to the concept.

*Body.* Explain the concept through use of several types of supporting material.

*Conclusion.* Summarize salient features of the concept, especially if it involves a number of parts or steps; summarize values, uses, or applications of the concept.

### *A Sample Concept Speech*

(A full concept speech is recorded here, but the writing of a script for this short speech is not recommended.)

#### "Three Types of Neurosis"

Mrs. Mary Smith sits on the edge of her chair twisting her hands nervously as she says to the doctor. "I don't know what's wrong, but for months I haven't slept well. And quite often I have dizzy spells and I see spots in front of me."

A thorough medical examination showed that there was nothing wrong with Mrs. Smith except that her blood pressure was a couple points above normal. Nevertheless, Mrs. Smith insisted that she didn't feel well. As she complained about her illnesses she repeatedly said, "And I'm not a neurotic."

However, the doctor diagnosed Mrs. Smith's problem as a type of neurosis called *hypochondria*. The root of her problem was mental rather than physical. Because of personal anxieties and strong emotional reactions to them, she translated her feelings into imagined physical symptoms. Gradually, she herself believed that she really had these symptoms, and she enjoyed having them because they gave her a justification and explanation for her feelings of anxiety. Thus, we have *hypochondria*, both a special case of psychosomatic illness and a common type of neurosis. The specific reason for Mrs. Smith's illness and anxiety was that she felt a loss of sense of personal worth. At age forty-five, her looks were fading; her husband didn't seem as attentive as in the past, and her children were grown up and no longer dependent upon her.

Several million other Americans have translated their personal anxieties into the ills of the hypochondriac; these range from dizziness and headache to obesity or overaddiction to pills. Thus, *hypochondria* is an important type of neurosis and it is an important subdivision of psychosomatic illness. Two other major types of neurosis which are similar to *hypochondria*, in that they also cause major psychosomatic illnesses, are *neurasthenia* and *hysteria*. (Here, the thesis of this speech is indicated.)

*Neurasthenia* is most often caused by overwork, especially taxing mental work. It is really synonymous with nervous exhaustion and its usual effect on the mentally tired person is that he perceives a general tiredness and heart palpitations, and imagines that he is suffering from a physical condition such as heart trouble.

The third major type of neurosis causing psychosomatic illness is *hysteria*. The hysteria victim feels anxiety due to a strong fear of some condition or situation; it is regarding a situation which the victim won't allow himself consciously to acknowledge. Thus, the fear is translated into a physical condition which can be openly acknowledged. The classic example is the shell-shocked war veteran who translates his fear of further combat into some sort of paralysis.

We have looked at three common types of neurosis which manifest themselves in physical illness. Of the three, *neurasthenia* is the one which is relatively easy to treat as a good rest is usually all that is needed. *Hysteria* victims are hard to reach since the underlying cause is hard to determine in many cases. If the cause can be determined, and the victim can be convinced either that he need never again face the fear-producing situation, or that there is some new way of facing it with confidence, he can be helped. The treatment of *hypochondria* is similar. The cause of the anxiety must be determined and the *hypochondria* victim shown how he can deal constructively with the anxiety-producing situation.

#### "Three Types of Neurosis"—Outline for a Concept Speech

Purpose Sentence: I'm going to inform you about three types of neurosis which also lead to psychosomatic illness—hypochondria, neurasthenia, and hysteria.

Introduction: The introduction will consist of a description of symptoms suffered by Mrs. Mary Smith who suffers from hypochondria.

Body: I. The first major type of neurosis which also causes psychosomatic illness is *hypochondria*.

A. Symptoms—dizziness, headache (explained through case study of Mrs. Smith)

B. Other symptoms—obesity, pill addiction

C. Causes—need to justify or explain away general feelings of anxiety

II. The second major type of neurosis which also causes psychosomatic illness is *neurasthenia*.

A. Cause—overwork, especially of a mental concentration nature

B. Symptoms—extreme exhaustion, heart palpitations, often accompanied by fear that one has heart trouble

III. The third major type of neurosis which also causes psychosomatic illness is *hysteria*.

A. Cause—the victim fears facing up to a certain situation but can't openly acknowledge this, so he "gets" a physical illness to excuse himself from the fear-producing situation.

B. Classic example—shell-shock in war veterans

Conclusion: A summary—comparison of the three neurosis—types in terms of difficulty of curing each—*neurasthenia* is easiest as all that is needed is rest; *hysteria* and *hypochondria* are harder to cure; victims of these must be shown a constructive way of dealing with their anxiety and then the physical psychosomatic symptoms will disappear.

#### SAMPLE CONCEPT SPEECH TOPICS FROM SEVERAL FIELDS

Business: law of supply and demand, marginal utility, selected marketing techniques

Education: team teaching, nongraded schools, modular scheduling, precision teaching

Political Science: explanation of reapportionment, systems analysis of a state legislature, judicial review procedures, explaining how a bill becomes a law

Psychology, Sociology: hypnotism, perceptual psychology, stuttering, childhood autism, mongolism, the disadvantaged child, reference groups

Religion, Philosophy: basic Hindu beliefs, existentialism

Journalism, English: newspaper layout methods, derivations of words, sonnet form

Sports and Games: player positions and duties in football, rules of tennis, types and uses of golf clubs, rules of chess, the ranking of the various poker hands

1. High school students most frequently choose the sports, games, art, and music categories; I also added an additional category of hobby concepts when doing the assignment at the high school level.

There is nothing, not only in oratory, but in the whole conduct of life, more valuable than sagacity; without it all instruction is given in vain; judgment can do more without learning than learning without judgment; for it is the part of that virtue to adapt our speech to places, circumstances, and characters.—Quintilian, *Institutes of Oratory*, trans., John Selby Watson, Vol. I (London: George Bell and Sons, 1887), p. 464.



## THE CIRCLE GAME: A TEACHING DEVICE FOR THE CONCEPT OF ETHOS

ROBERT BURR CADE

In most beginning speech courses, some time is devoted to the traditional concept of ethos, that dimension of rhetorical consideration which centers on the personality of the speaker. The concept primarily relates to those projected aspects of personality by which the audience judges the degree to which the speaker is worthy of belief. It is sometimes a difficult concept for beginning students to understand. For this reason, the Circle Game was developed.

The Circle Game is a teaching device which has been used with beginning speech students in high school and college. One class period is needed, and the game should be played near the beginning of the semester, when the students are not well acquainted with each other. Each student needs a pencil and a sheet of paper. The procedure is quite simple. The students are seated in a circle, so that each one has a clear and unobstructed view of the others. The teacher remains outside the circle. The students are assigned consecutive numbers, one student being Number 1, the student next to him being Number 2, and so on around the entire circle. Let's assume there are 30 students in the class. Each student then numbers his sheet of paper, in the left margin, from 1 to 30.

The students are now ready to begin the game. The teacher explains that each member of the class should look carefully around the circle and try to guess which student is the tallest in the class (no fair standing up—it must be a guess). If a student thinks that person Number 6 is the tallest, he writes the word "tallest" by the number, 6, on his paper. Each person in the circle writes the word "tallest" by some number on his paper to designate his selection. The teacher asks the next question, Which is "oldest"? Using the same procedure as before, each class member guesses who is the oldest in the class and writes the word, "oldest," by the designated number of someone in the circle. The game continues, with other physical characteristics being assigned by each student to members of the circle; the teacher can ask which student is "youngest," "shortest," etc.

As soon as the group understands how the game is played, ethos characteristics are substituted in the teacher's questions for physical characteristics. Some of the ethos characteristics which the author generally alludes to are: "most trustworthy," "most intelligent," "most honest," "best student," "best speaker," "richest," "poorest," "friendliest," "shyest," "kindest,"

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"meanest," "typical Baptist," "typical Catholic," "typical Republican," "typical Democrat," "typical liberal," "typical conservative," "typical hippie," "typical snob," "sexiest," and so on. The teacher may add additional characteristics: frequently, the students may suggest characteristics to be added. After all of the characteristics have been written on the sheets in terms of the designations of the students, the teacher collects the papers, shuffles them, and passes them around the circle, so that each student can read what has been written by his number on each of the sheets. The teacher explains that the characteristics written beside each student's number will give that student a general index of his ethos, as of that point in time with the people in the class. (No student writes his name on the paper he completes.)

It should be pointed out that there is some question as to whether all of the above characteristics are factors of ethos. Some teachers prefer to delete some of the suggested characteristics, while others would add to them. The validity and reliability of the game, as a measure of ethos, are open to question. It should be remembered, however, that the game is not presented as a research tool, but as an informal classroom activity designed to help beginning speech students understand the general concept of ethos.

The author has used the game with both high school and college speech classes. It is interesting to repeat the game at the end of the semester. The author usually uses the game twice in each class, and, as a general rule, the ethos of class members tends to change. The game may serve as a basis for lectures or class discussions of ethos, stereotyping, audience analysis, and self-concept. The game takes a minimum of preparation: it's lots of fun and it's instructive.

The largest problem in speech training is the problem of effective everyday talk, private speaking as against speaking in public. It is our commonest medium of social exchange. It is primarily an enterprise in *doing*, yet deeply dependent upon our past reading and our past mastery of self. It must be taught almost solely as a problem in expression, it cannot be taught by the storehouse process. Charles H. Woolbert, "The Psychological Basis of Speech Training," in A. M. Drummond, ed., *A Course of Study in Speech Training and Public Speaking for Secondary Schools* (New York: Century Company, 1925), p. 39.

## TO HEAR OURSELVES AS OTHERS HEAR US

HAROLD A. BRACK

One way of encouraging students to use their speaking voice with more abandon and imagination is to shift their attention from their own awareness of their speaking voice to the audience's awareness of their speaking voice. In this regard I suggest that we need to develop an "audience ear." We need to cultivate the ability to hear ourselves as others hear us. To make this point I find audio-tape preferable to video-tape because it focuses our attention on the voice.

In a limited sense, the tape recorder has given us the power to hear our voices as other hear them. Listening to our voice on tape provides surprises because our voice sounds different as it is played back to us. The sounds coming back to us are the sounds the audience members hear. They hear a different voice than the one we hear when we speak.

Too many speakers use their own hearing as their basis for monitoring their speaking voices. If what they hear as they speak seems to have enough force, clarity, variety, and feeling, they are satisfied. However, if they would ask an audience critically to evaluate their speaking voice they may discover that they are not coming through loud and clear, and that their voice is not reported to be lively and moving.

This means that the speaker should monitor the adequacy of his speaking voice not through his own hearing but through the auditory response of the audience. Are they hearing you easily or are they straining to listen? Are you speaking with a bright and lively voice or do they appear to be bored and apathetic because of your vocal qualities? Do they sense your enthusiasm or are they indifferent?

Usually there is an immediate improvement in the force and variety of the student's voice when he concentrates on hearing his voice through the ears of his audience rather than through his own ears. He begins to aim his voice at his listeners. He summons enough breath to project his voice that far. He puts enough feeling into his voice so that a voice-message is perceived by listeners close to and farthest from him.

Soon the student discovers that in order to sound like a lively conversationalist to his hearers he must work a good deal harder than he has to work to sound like a lively conversationalist to himself. Even in small groups, participants are frequently surprised by reports that they can't be heard or that, vocally, they seem listless and uninvolved in what the group is about.

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Perhaps speakers tend to monitor the adequacy of their voice by their own ear rather than by the ear of their audience because they have not really bought the idea that they are now communicating through sound and not through written or printed media. The spoken word has far greater potential for suggesting urgency, emphasis, and anticipation than the written word. The possible variations of force, pitch, quality, and rate are immeasurable. In short, spoken communication is a different ballgame. This is not a bulletin, a memorandum, or a letter but it is an "in-person" communication. The speaker is saying, "Now hear this!" Here, then, is the opportunity for auditory imagination to come into play. New criteria for your choice of words and your combining of words must be employed. How will they *sound* to the listener?

When the speaker concentrates on evaluating how his listeners are hearing him, he soon discovers that there are factors other than the way he uses his voice that affect the way he is heard. A public address system or the acoustics of the room may cause quite a different sound than the one which the speaker intends.

If other speakers address the audience first, then the speaker can observe how they fare with the public address system or the acoustics, and adjust his own delivery accordingly. By observing the speaker as he moves about the microphone, you can note in what positions the speaker is "on-mike" and then when you speak you can avoid getting "off-mike." You can also observe the speaker's use of the microphone to see if he is accentuating the plosive consonants, "p" and "b," too much or if the sibilant sounds are exaggerated.

If the speaker's voice is echoing in the room then you can check to determine if he is speaking too rapidly or too loudly to cause him to give too much reinforcement to the echo. Or if the acoustics seem fairly normal, then you can observe the total audience to see if there are any sections where the speaker's voice does not seem to be heard.

In addition, you can observe the way in which the audience is responding to the speaker. Is the speaker succeeding in involving his audience in listening to his subject? Does he need to be more lively and animated in his vocal delivery?

Whenever other speakers precede you in making presentations to an audience you have an excellent opportunity to observe how they are being heard by that audience. You also can make yourself more able to listen to your voice as the audience will be listening to it.

When we begin to listen to our voices as others do, we find ourselves freed to speak with a more outgoing abandon. The auditory needs of our hearers act as magnets to draw out the vocal potential which has been dormant within us.

All this means that we no longer sound like we are engaged in a mono-

logue intended to be heard by the notes before us on the speaker's stand, but we sound like people speaking to engage our audiences in a lively dialogue and adjusting our speaking as we observe their auditory responses to our speaking.

One other way of stimulating this sense of dialogue and of evaluating how we are being heard by our audience is to employ some form of audience participation early in the presentation. When making an experiment, simulating a condition, playing questions, we have first-hand evidence of how clearly we are heard and to what degree they are becoming involved in the process.

Whatever the method, the endeavor of students to hear themselves as others hear them should make their speaking in public more lively and listenable. It should motivate students to project their voices with more abandon and imagination in order to hold the audience's attention and to be more fully and clearly understood.

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To give rules for the management of the voice in reading, by which the necessary pauses, emphasis, and tones may be discovered and put in practice, is not possible. After all the directions that can be offered on these points, much will remain to be taught by the living instructor; much will be attainable by no other means than the force of example, influencing the imitative powers of the learner.—Lindley Murray, *The English Reader* (Cleveland: R. Pew and Company, 1830), p. 5.

## RHETORIC AND MEANING IN GRADING AS CERTIFICATION

RICHARD E. VATZ

It would be difficult to find a more discussed topic in education than grading. The topic has been so saturated with analysis and criticism that Oliver noted with fatigue in 1960 that he had heard grades discussed "from every conceivable point of view."<sup>1</sup> One point of view that I have not seen discussed at length is a rhetorical point of view. Consequently, for those who are not *a priori* etherized by another consideration of grades, I offer a perspective which may help us understand better the source of some of our frustrations in grading, and suggest a new grading system which will alleviate these problems.

I shall consider grading in its most rhetorical function, that of certification. I will omit consideration of such questions of grading as motivation or whether there even should be grading in educational institutions. My basic position is similar to that of White who stated

Life is one value judgment after another. We cannot escape the necessity of making decisions based upon a discrimination among good, better, best, and unsatisfactory. We cannot with impunity ignore academic requirements that for each course each student must be assigned a grade as an indication of his performance. Making value judgments is an unavoidable necessity of life. Grading is a fact of life. We must do the best we can with the means at our disposal.<sup>2</sup>

We must realize, however, that grading as certification is a communication from a speaker (instructor) to various audiences such as graduate schools and scholarship committees who must make decisions on the basis of these communications. As Oliver points out, grades are important in that

Admission to graduate school depends first of all upon grades. Many jobs are secured, or pay levels determined, on the basis of grades. Athletic participation depends on grades—as does entrance into other extracurricular activities. Honor rolls, scholarships, merit awards are determined by grades. Graduation itself depends upon grades.<sup>3</sup>

While it is true that any form of grading is arbitrary and capricious to a large degree, we can at least make grading more meaningful to its intended audiences, and make the sources of grades (graders) more accountable. It is unlikely that grading is going to disappear from academic hori-

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Richard Vatz is a teacher at Towson State College in Baltimore, Maryland.

zons in the foreseeable future. Many schools which had abandoned grading or exclusively used pass-fail grades, expanded to pass-fail-honors, or returned to the original grading system.

Thus, I write this paper with at least the following assumption: Grading is here to stay and while it by nature is arbitrary, it is better to make it arbitrary and meaningful than arbitrary and meaningless.

#### GRADES AS SYMBOLIC ACTION

A grade is a translation of varying complexity. The instructor first chooses bases for grades such as 2 essays, a speech, and classroom discussion. Each basis is translated in the grader's mind into linguistic categories of graduations of excellence. The linguistic category is then translated into the letter symbol to which the instructor assigns meaning. These several letters may then be combined into one letter.

Both bases and intensional meanings of the letters, A-B-C-D-F, vary widely. The bases in one speech course, for example, may be three speeches; in another, one speech and a thesis; in another, 2 tests and a group project. The connotations of the letter also vary from instructor to instructor. As Haagen points out,

The grade outcome may vary widely according to whether the instructor bases his judgment on (1) the degree to which the student approaches an absolute standard of perfection or mastery, (2) the student's standing as compared with that of the best students the instructor has known, (3) his standing as compared with that of the other students in his class, (4) his achievements as measured by his apparent capacity to achieve, or (5) his demonstrated progress in the course. The grade assigned may also be influenced by the instructor's use of a predetermined distribution of grades.<sup>4</sup>

Despite the variations of bases and intensional meanings of accomplishment, these tallies are fitted into the same letter system, A-B-C-D-F, which we superimpose on the student in assessing his worth. This translation process is viewed skeptically by many. Bostrum observed,

It stretches the imagination to assume the result of the complicated interrelationship we have built is going to be a five-point equal-interval scale called A-B-C-D-F, which, by happy coincidence is the same kind of judgment the registrar asks us to submit each quarter.<sup>5</sup>

The ultimate combining of the grades, all based on different bases and translations, compounds the invalidity. As Bostrum further observes,

He [the registrar] takes our mark from speech class, adds to it the mark from chemistry lab and the results of the history test. He then fertilizes it with the

physical education grade and blends it all with the results of the philosophy departmental averages, producing that triumph of administrative idiocy--the grade-point average.<sup>6</sup>

Thus, what we end up with, in each case of grading, is an anonymous speaker's deliberative address in a foreign language. The audiences for which it is intended, even in most cases the student, must project their own meanings onto this communication of grades. Some of the intended audiences then must make significant decisions concerning the student being considered.

#### MAKING GRADES MEANINGFUL: THE QUARTILE-DESCRIPTION PLAN

Several articles in recent years locate making the meaning of grades more clear to the student, however, can find out the intensional meaning of the grade through a conference with the instructor. (In fact, it may not even be so important that he understand the evaluation at all.) It is crucial, however, that the future audiences of the student's transcript understand the meanings of the grades. The symbols of grades are non-discursive, however. Under the current systems, the meaning is only to be found in the head of each grader. Davis points this out in the case of a dean making decisions concerning students who wish to transfer schools:

At times when a department head is called on to evaluate a transcript for a student transferring from another institution, there is need for the knowledge of what materials, facts, or experiences were covered in a course with, say, the general title of 'Fundamentals of Speech.' (Catalog descriptions are seldom detailed or sufficiently accurate.) Also what about the grade standards and curve in the school where a student took a course? Is a straight "A" average from East River Bend Junior College and one from Gigantic University of equal value?

If a student's future is largely dependent upon the interpretation of a symbol system, how do we change the system from one of ill-defined referents to one of clearly defined referents? In addition, if in deliberative address we assume an audience can make more intelligent decisions if it has a conception of a speaker's *ethos*, how do we change a system of communications which hides the *ethos* of each speaker (grader) to one in which we have information about the speaker?

The plan I wish to proffer is a "Quartile-Description" plan. A school would instruct its teachers to rank the students within a course. The top 25% would receive a 4, the second 25% a 3, the third 25% a 2, and the lowest 25% a 1. On the transcript each course ranking would be accompanied by a description of the course which would include the size of the class, the name and position of the instructor, the bases for ranking and



any other comments the instructor might add, such as, "This was an unusually able class. Therefore, the low ranking of this student does not indicate a poor performance."

Courses on a transcript might appear as follows:

Name: Sandra Howton

Course, Size, and Instructor: Speech 54, Discussion; 20 students; Richard Vatz, Teaching Assistant.

Rank and Bases: 4. 3 speeches and class discussion.

Comments: Not the top student, but quite industrious and good class participation.

Name: Jack Francis

Course, Size, and Instructor: Speech 31, Public Speaking; 24 students; Phil Hartman, Associate Professor

Rank and Bases: 3. 7 speeches and a final examination.

Comments: The student gave excellent speeches, but failed the exam on classical rhetoric.

These grade evaluations are quite informative and don't consume much space on a transcript. They tell us that Sandra Howton is in the top fourth of her class of 20 in the instructor's estimation, although not the best in the class. In addition, she was evaluated by a teaching assistant who used the bases of three speeches and class discussion. Had she received only a "B", one would not know the criteria involved in evaluating, how many others got "B's", what the "B" connotes to the evaluator, whom we don't know either.

We learn that Jack Francis, while in the second rank, gives excellent speeches despite his apparent inability to learn about classical rhetoric. What would an "A" have told us? Nothing! We wouldn't know what the professor thought of Francis' ability or his ability relative to other students. We would not have any idea what Hartman meant by an "A". We wouldn't have known the bases by which he graded. The arbitrariness remains, but at least we know a little more about it and a little more of what Hartman thought of Francis. We know that for whatever the instructor's concept of excellence in his mind, Francis was in the second 25% of his class. Again, the letter grade would tell us nothing.

The Dean, or whoever is the probation audience, might establish probation at below a 1.0 average if it is *coupled* with an unfavorable review of the accompanying descriptions. Thus probation would be a little more equitable; decisions concerning one's advancement would also be more sound. Here, we would do away with the arbitrariness of setting probation at a fixed Grade Point Average.

The Quartile-Description Plan obviates concern over the discrepancies in intensional meanings of grades among instructors because the numbers mean the same to all. In addition, the description explains aberrant situations (such as class of four students), identifies the source of the communication, and gives an idea as to its credibility.

#### CONCLUSION

DeVito has maintained that, "A grade, it seems, should indicate the level of proficiency. Otherwise it does not communicate information of value to prospective employers or graduate schools."<sup>9</sup> Unfortunately the abstraction, "level of proficiency", refers to widely varying criteria and connotations of evaluation. With the proposed Quartile-Description System, the symbols would have consistently meaningful referents to each audience. In addition, the evaluator would no longer be able to avoid responsibility by the anonymity which characterizes current transcripts. Just as we want to know the source of recommendations, we should want to know the source of symbolic evaluations. The Quartile-Description System would thus make more meaningful and fair communications about students from known speakers (graders) to various audiences. In changing non-discursive language to discursive language, we can at least know what a grader's judgment is if we intend to use that judgment to make important decisions about students' lives.

1. Robert T. Oliver, "The Eternal (and Infernal) Problem of Grades," *The Speech Teacher* (January: 1960), p. 8.

2. Eugene E. White, "A Rationale for Grades," *The Speech Teacher* (November: 1967), p. 249.

3. Oliver, p. 8.

4. C. Hess Haagen, "College Grading Systems", *Journal of Higher Education* (February: 1964), p. 91.

5. Robert N. Bostrum, "The Problem of Grading," *The Speech Teacher* (December: 1968), p. 288.

6. *Ibid.*, p. 288.

7. See for example Oliver's above-mentioned article, Joseph A. DeVito, "Learning Theory and Grading," *The Speech Teacher* (March: 1967) and William H. Bos, "Grades in Speech," *The Speech Teacher* (January: 1966).

8. Frank B. Davis, "Speech and Grades: A Request for Further Research," *The Speech Teacher* (December: 1954), p. 257.

9. DeVito, p. 156.

## A CONTRACT APPROACH TO A FUNDAMENTALS OF SPEECH COURSE

THOMAS R. KING

The fundamentals of speech course presents some unique problems to the instructors directing and teaching the course. For most students it is the only course in oral communication they take while in college. At many schools it is a required course for many other departments. At most schools it serves as a foundation for other courses in the speech communication department. Since it is usually a multisection course, a variety of instructors in the department teach the course.

These characteristics of the beginning speech course present some of the justification for standardizing the fundamentals of speech course at an individual school. The standardization that is most meaningful and useful is to establish the minimum competencies that all students who pass the course will possess. One approach to establishing and using these criterion-referenced methods of evaluating students is to use a contract approach.<sup>1</sup> Simply stated, contract teaching gives the student a choice of determining beforehand the grade he would like to work for. The criteria for receiving each grade are clearly defined so the student knows at all times where he stands and what additional work he needs to do to receive his target grade.

The contract approach to the fundamentals of speech course can have advantages in addition to standardizing the basic criteria for all students who receive a passing grade. In many cases, students feel that our grading is arbitrary since we communicate only vague standards to the student. With a contract approach the student is told the first day of class the exact criteria that he has to meet for each grade. Normative grading procedures that are commonly used in most speech communication classes are too dependent on who happens to be enrolled in a particular section. If unusually capable students are enrolled in a section, a student who meets the normal standards for a passing grade could receive a failing grade. On the other hand, if a section contains less capable students, the student may receive a passing grade even though he does not meet the normal standards for a passing grade. The contract approach provides a safeguard against these idiosyncrasies of normative grading. Another advantage of a contract approach is that it can be used to remove some of the lock-step forcing of each student to have exactly the same learning experiences at the same time. It provides a method of individualized instruction.

This paper will describe a fundamentals of speech course that has been

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taught successfully for six quarters at the Florida State University. The sections of the course have been taught by a number of graduate students with varied backgrounds in speech communication. For most of them, this was their first experience in teaching a beginning speech class. Three different faculty members have been responsible for supervising the graduate assistants. (The author will be glad to provide a copy of the syllabus to any reader who desires one.)

In establishing this particular contract system, we were trying to accomplish two goals: (1) to establish minimum standards to be reached, and learning experiences to be shared by all students who receive a grade of "C" or better, and, (2) to provide an opportunity for students working for an "A" or "B" to have some freedom in selecting additional learning experiences that would be meaningful to them. To accomplish these goals, the quarter is divided into a required phase and an optional phase. Upon successfully completing the required phase, the student has earned a "C" in the course. He may elect to settle for the "C" and stop attending the class, or he may choose to enter the optional phase and work toward the "A" or "B" contract.

In establishing the standards for the required phase, we wanted actually to raise the quality of the performance that a "C" student would have exhibited when we graded on a normative basis. Each student who makes a "C" now would probably have received a "C+" or "B-" if he had taken the course prior to the establishment of the contract. The work for the required part of the course is divided into two parts pertaining to knowledge of theory and class performance. Minimum standards that each student has to meet have been firmly established for each of the eight required activities. The student must meet these standards for all eight activities to complete the required phase. If the student fails to meet any of these criteria the first time he tries, he must repeat the activity until he reaches the satisfactory level.

Knowledge of theory comes from three programmed learning units and two short paperback textbooks.<sup>2</sup> One of these is assigned each week for the first five weeks of the quarter. To test the student's knowledge of theory, he takes a test over the assigned material the last class period of the week. Each test has twenty questions and the student must answer at least fourteen correctly. If he does not pass the test, he must retake different forms of the test outside of class time until he passes it. Tests must be repeated until the student reaches criterion. Repeating tests on a unit forces the student to learn the material. On our traditional one-shot tests, a student who makes a "D" or "F" on a test seldom goes back and relearns the material. With this contract he must learn the material to receive a passing grade in the course. To encourage the students to study the two paperback textbooks more

thoroughly, additional credit is given in the optional phase for scores of seventeen or higher on those two tests.

In addition to passing the five tests on theory, each student must meet the requirements for three oral communication activities. For group discussion, the students are divided into small groups which participate in problem solving discussions. The group produces a paper reflecting its discussion. The paper must meet ten criteria to be acceptable. The group continues to work on the paper until it meets all ten criteria. The other two oral activities are an informative speech and a persuasive speech. For each speech the student is given a list of criteria and is told what would be a satisfactory level of performance. If the student does not meet this level the first time he gives the speech, he has to rework the speech and give it again. He continues this process until he reaches a satisfactory level.

The criteria for each of the three activities are set up so that the instructor can make a dichotomous "yes-no" decision on each criterion. For example, on the informative speech, the student must meet at least six of the following eight requirements: the introduction must be attention getting; a preview of the body of the speech must be given; the student must develop three identifiable main points; the student must include at least two forms of supporting material; the student must adequately summarize the main points of his speech in his conclusion; the student must maintain acceptable eye contact; the student's movement and posture should be appropriate; and the student must use only one notecard while delivering the speech.

After completing these eight requirements, if the student elects to go into the optional phase, he has a choice of activities available to him. Some call for him to make oral presentations in class. Other options require passing tests on theory or writing papers about his observations of the oral activities of others. For example, in group communication, he has a choice of making a score of seventeen or higher on the test over the small group communication textbook, participating in an additional group discussion where the teacher evaluates the procedures used by the discussants rather than their product, and observing a small group in action and evaluating what took place.

The activities in the optional phase are divided into four sections: interpersonal communication, group communication, public speaking, and aesthetic communication. To provide a variety of learning experiences, no student may repeat any activity; to receive an "A", he must have points from at least three of the four sections. A "B" requires points from at least two sections.

In the optional phase, the student accumulates points as he works toward his "A" or "B" contract. For some of the activities, such as reaching the

criterion level on a test, the student is awarded a definite number of points. In the group communication section, he receives three points for reaching the criterion level on a test. In other activities, a point scale based on difficulty is assigned to each activity and the student is awarded points within that spread depending on his actual performance. In group communication, participating in the discussion is worth two to ten points and the observation and evaluation experience gives from two to five points. To reach the "B" level the student must total twenty points and he needs thirty points for an "A".

The required phase of this contract provides assurances that all students receiving a passing grade in the fundamentals of speech course can meet established minimum standards. The optional phase allows the better students to broaden their experiences and to have some selection in choosing the activities they find meaningful. It also helps to solve the problem of arbitrary grades, offers opportunities for success to students who have not had prior experiences in speech communication classes, and provides individualized instruction.

1. See Thomas R. King, "A Contract Approach to a Public Speaking Course," *The Speech Teacher*, 21 (March, 1972), 143-144.
2. Thomas R. King, *A Program on the Process of Communication* (Columbus, Ohio: Charles E. Merrill Publishing Co., 1972); Marsha K. Markle and Thomas R. King, *A Program on Speech Preparation* (Columbus, Ohio: Charles E. Merrill Publishing Co., 1972); Patricia H. Crochet and Thomas R. King, *A Program on Supporting Material* (Columbus, Ohio: Charles E. Merrill Publishing Co., 1972); John K. Brillhart, *Effective Group Discussion* (Dubuque, Iowa: Wm. C. Brown Co., Publishers, 1967); Glen E. Mills, *Putting the Message Together*, Second Edition, (Indianapolis: The Bobbs-Merrill Co., Inc., 1972).

Even in our own person-to-person communication situations, we overlook the importance of feedback. As students, we fail to realize the extent to which we can affect the teacher. When we indicate that we do not understand, he repeats, if he is sensitive to feedback. . . . Action-reaction relationships are significant in analyzing communication. Feedback is an important instrument of affect. The reactions of the receiver are useful to the source in analyzing his effectiveness. They also affect his subsequent behaviors because they serve as consequences of his prior responses. If the feedback is rewarding, he perseveres. If it is not rewarding, he changes his message to increase the chances of being successful.—David K. Berlo, *The Process of Communication* (New York: Holt, Rinehart and Winston, 1960), pp. 114-115.

## OUR STUDENT COLLEAGUES AS ???

NINA-JO MOORE

Students! Exactly who are they? You may be answering that they are our "life-light", or maybe you are answering something not so kind. Have you ever stopped to think of their actual importance to our profession and, equally as important, to our professional organizations?

Of course you are probably saying you know they are important or else why would you be teaching them. This is so, but how much encouragement have you given them to become a part of the professional organizations in their own major area of study?

Our Speech Communication Associations, on all levels (state, regional, and national), offer student memberships. They are offered at a lower price so students will be able to afford them more easily. The students are then allowed to become a part of these associations just as if they were already finished with school. They become voting members and have all privileges open to members.

By now you may be asking why this is so important. For an example, let's take our own state's association. In the state of Florida, we have more than twenty-two, four-year state and private colleges and universities. We have more than five, two-year upper level state and private institutions. In addition, we have more than thirty-five, two-year state and private community colleges.<sup>1</sup> This accounts for a significant population of students and should mean that there are many of these studying in the Departments of Speech Communication on all levels. Of these students, within these departments, there are a considerable number of them who have decided to make the area of Speech Communication their profession. (Maybe they are not quite sure yet and this is where we can help them to decide one way or the other.) A recent tabulation showed there were one hundred and one members of the Florida Speech Communication Association. Of these, only seven were students.<sup>2</sup>

We, as an Association, are currently in a stage of seeking our identity. We are also looking for a higher total of memberships. The students are a resource we can draw from. Are these students not the ones who will be next in line to come into the profession? Will they also not be an important part of our identity?

Today, we, as Speech Communication educators, are trying to accomplish so very much for our profession. We are tired of being the neglected or the slighted. We are becoming independent as seen by FSCA's

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recent break from the Florida Council of Teachers of English. We know we do not want to be disassociated completely from other areas of study; but we see ourselves as an important link to all areas of education. To tie us to one area, e.g., English, is limiting our ability to accomplish important things among all areas. Student membership within our Association is closely related to these same problems. It's not that the students are actually forgotten or left out, but they have often been neglected or slighted. Also, it's not that the Association has not seen the importance of their membership, but it sometimes appears that the link has been missed. The link I refer to is the link between the new potential members (students) and the already established members. The link, we know and realize, connects us. It connects us because it is the link that pulls them from students into the profession. It is a link that can never be denied. If we try to deny it, can we say that we have a purpose being there to teach students interested in our field, and to know them as future colleagues?

If we fully encourage and recognize memberships of one type, e.g., those already working in the field, we are limiting our effectiveness. If we encourage and obtain student memberships, we are becoming more diversified as an Association. We will profit in hearing varying views from these students. We will be touching new areas. Students often have a great deal of things to share with others in the sense of new ideas to try.

As mentioned before, the students, whether graduate or undergraduate, are preparing to identify with our profession. They are the ones who will be out seeking positions similar to those now held by us as teachers of Speech Communication. They are the ones who will comprise the larger forces to assist us in new accomplishments in our own area. They will be the ones who will impart their knowledge about our profession to others; they, along with us, will emphasize its importance.

You may be saying you agree that we need to encourage student memberships. Your next question, hopefully, is "How?". I venture to say that if all the professors and instructors were to encourage students to join these associations and actively participate within them, the amount of student memberships would climb. This could even be done by mentioning the associations and describing their functions. This does not mean we discuss professional involvement only with seniors and graduate students in the four-year and two-year upper institutions. It means we publicize, as well, at the community college levels and to undergraduates in lower level programs who show great interest toward the speech profession (which many of them do). When we are exposed to ideas that have a possibility of interesting us, our interest is likely to grow if the exposure is attractively extended.

If publicizing of this nature were to happen at all the colleges in our state, we would undoubtedly have some favorable results. The first one, and



first only because it would be the most measurable, would be an increase in memberships. Far more important than that would be the effects that it would have on the students.

As a primary consideration, if a student is encouraged to join, he is more likely to feel at home more readily, once he does join. A student can often feel left out in the beginning of his professional life for many reasons. A big reason may be because he is not sure if he is truly wanted and recognized. Once he knows he is, then he will usually become a stronger and more enthusiastic member. Once he makes the link with a professional organization, in response to an invitation, he is likely to feel he is wanted and recognized as being important to the organization.

Along with encouraging memberships, we should encourage attendance at annual conventions. When members attend a convention, they hear different views expressed by different people in all areas of our field. They are no longer confined to the views of those in the department from which they come. Attending conventions, they are also able to hear and meet many leading people in our field, e.g., textbook writers, outstanding teachers, national figures. Not only is this educational but it is also impressive. In addition, the national, and most regional, associations have placement services which arrange interviews at conventions for both prospective employers and employees.

Not only are members able to communicate on a professional level at the conventions, but very often they are able to do so on a social level also. Getting to know and understand people is often the best way to understand their philosophies. Carrying on lobby conversations with these individuals between sessions and at other times often teaches one a lot more than just standing and waiting for the next session.

Most importantly, by encouraging membership, we are encouraging people to be a part. They are then more likely to want to do more than just sit back and be passive members. If we have secured their memberships while they are students, we are also more likely to keep them once they finish school.

Even when we reach only one student member, we have gained an advantage. The one student member, if satisfied with the Association, goes back to his department and also does promotional work. He is probably in contact with more prospective student members on a basis where he can be more influential, than any one of his professors.

We have reviewed how we are improving our Association in different ways if we encourage and increase our student membership. This should not only be an ideal, but a necessity. Just as the student is a "life-light" in our classrooms, so can he be in our Associations. If we can encourage him to join, we are more likely to obtain his membership. We know, through

experience, that when we receive encouragement from people (especially those in acknowledged influential positions) to do something, we are likely to respond favorably. Believe it or not, students do look up to their professors and instructors (when given reason to); guidance is valued in all matters, including professional matters.

We, as an Association, must see student memberships not only as an asset, but as an essential. The students are, today, the professionals of tomorrow. There is a definite place for them among us. Thus we can, and should, welcome them into a profession that is probably the most important among all other education-related areas. The profession of speech communication serves as a link among all-education areas.

If we claim the title of "Speech Communication Educators," is it not a part of our job to communicate important things to our students about the profession and about becoming professionals? If your professional organizations, and their future identity, are important to you, I ask that you consider this matter as urgent.

1. Douglas D. Dillenbeck and Sue Wetzel, eds., *The College Handbook* (New York: College Entrance Examination Board, 1972).

2. These figures were reported by Raymond W. Buchanan, Executive Secretary of the FSCA at the Association's Annual Convention in St. Petersburg, Florida, October, 1973.

Feedback processes provide striking examples of self-reflexiveness and self-reflexive relationships. A fairly practical way to approach this problem is to recognize two general kinds of feedback. Stated with reference to a person speaking, these may be indicated by saying that one comes from sources inside the speaker himself, internal feedback, and the other comes from sources outside the speaker, external feedback. Put very simply, internal feedback is at play in the speaker who is being reflective about something he has just said, while external feedback is operating when the speaker is being sensitive to the reactions of other people to what he has said. When external feedback is at work it necessarily affects—and is affected by—the internal feedback that is going on at the same time. The two kinds are doubtless even more closely interwoven than this would indicate, however: even if no other persons are present, the reflecting that is done by a speaker or thinker on what he has just said or thought is influenced in some degree by his past experiences—and his contemplations of future experiences—with external feedback. So, when we say that there are two kinds of feedback we do so with the realization, of course, that while they might be distinguished, one from the other, they cannot possibly be disentangled. As his own listener, every speaker attends as best he can as though with the ears of a multitude.—Wendell Johnson, *Your Most Enchanted Listener* (New York: Harper and Brothers, 1956), 173-174.

## CREATIVE DRAMATICS, THE COMMUNICATOR

INGRID T. SCHWESKA

It appears the general consensus among teachers is that creativity is an outgrowth of education, but there are a few of us who contend education comes *from* creativity and dare to believe that one of the most effective means of stimulating creative growth is through creative drama.

Creative Dramatics is far from a "new concept." Ward and Siks have sponsored creative dramatics for the child for many years. Others have taken a single facet, as improvisation or mime, and built schools around their concept. But relatively few have perceived creative drama, its scope and potential, not only for learning drama skills, but for learning—yes, learning anything! Creative Dramatics is not an end to itself, but rather a means, a vehicle for learning whose potential is almost overwhelming.

Let us look at some of the primary objectives for Creative Dramatics: (1) to learn basic drama skills, (2) to develop the creative imagination, (3) to learn to appreciate and use classic literature, (4) to promote the social growth of the individual, and (5) to promote freedom for group democratic action.

Contrary to a production-oriented program (much of what we see in the schools today), creative drama holds that the performance itself is unimportant, except as it gives momentary pleasure or lends new insights to the players or audience of peers. It is the *process* which is important, for it shapes sensitivities, human understanding, and creative potential. Creative Dramatics is communication and for all of us, child or adult, communication not just for some future date, but for now.

The classroom teacher has available to him the greatest opportunity to stimulate this communication process. His total energies are dedicated to "give them solid learning". Solid learning for what—to go to another teacher, to get an A, to be looked upon as bright, to get a good job? No, solid learning for becoming an adjusted personality who can function effectively in the social world in which we live. Effective communication is crucial to all and effective communication is an over-riding objective of Creative Dramatics.

Let us look at how Creative Dramatics works to reach some of its objectives. Usually we begin with activities designed to stimulate the imagination, to help the individual relate to objects, people, and situations in "new" ways, observing closely the way an animal moves, tactily studying an object in depth, imposing human characteristics on inanimate objects,

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imposing characteristics of inanimate objects on human beings. Creating visual images as they were never pictured before, carrying out exercises which promote the use of the senses as they were never used, learning how to relax, how to cite 40 ways to accomplish something as opposed to 4 ways, we begin to find "new" ways of looking at ourselves, our classmates, and our world. We promote at once relaxation, stimulation, and the excitement of discovery. Inevitably each discovery promotes a greater growth within the individual than realized before. He begins to *evaluate* and here lies the key to successful creative growth, the ability to evaluate and ultimately to be selective about the many choices he has opened to himself. Is this not the most exciting way learning can occur?

How does this learning approach apply to areas outside the field of drama? The possibilities are unlimited, yet drama, while often used in the elementary levels to accomplish a particular lesson or purpose, is usually viewed as a final "play" activity to reinforce a lesson already taught, to "prove that they understand the concepts", instead of being considered a learning experience within itself. Students can enact a fully discussed, previously set-up scene; after discussing the use of money, they can act out a trip to a grocery store. They can bring labels from cans and use play money to simulate a buying trip. In this situation, the whole play experience is "after the fact". Perhaps better learning can occur by saying, "Let's take a trip in our imagination to someplace everyone goes to—the grocery store. What do we need to have in our grocery store: shelves, canned goods, boxed products, a cashier, money, bag boys [and all other suggestions mentioned]." By not closing out any suggestions, you will find that not only direct relationships are suggested, but suggestions will be extended to related areas as well. Whole sections of human activity will be discovered which can be used in a "total learning" experience. Marketing, budgeting, design, display, public relations, physical facilities, advertising, parking, and on ad infinitum—these are parts of our "trip to the grocery store."

Now look at these suggestions in the framework of teaching our subject matter. Marketing: consumer services, geography, economics, history, literature. Budgeting: economics, and certainly mathematics. Display and advertising: art, mathematics, vocational education, spelling. Developing the above areas and interrelating the lessons make getting-ready for the enactment a big learning situation, and clearly give the greatest opportunity for involvement on the part of each and every student. Students can and will function in democratic groups, each contributing, each communicating, and each learning more often than not, beyond the initial objectives determined.

Immediate reaction? "That would take us three months!" But isn't that justifiable when the process has accomplished not just the goal of, What is

money, but 6 other goals built-in; can we not have the experience from the things we read about? It is the "working" that is stimulated by the function in the program. Young children, who learn to read and sell and solve problems, are not just sitting individual, for the program is making us exciting adjustment. The result in a tangible form. The greatest pleasures come from the programs, or everyday that education can give—the Creative Drama. It is as well as "teach about" approaches because it is a living, literature, science, history or geography, for it is and to individual growth in Dramatics.

Each educator has a he himself as well. If the teacher is not effective, but becomes responsible to stimulate responsibility if he himself you with techniques to objective in education—

An important consequence of emotion-laden words is that it is a cold analysis that justifies a point of view. Such is the case; and the effective efficiency drops. (Ralph G. Nichols, *Social Communication*, Company, 1965), p. 158

The primary motivation for learning is the system from the experience instead of the things do we retain most effectively from the experience?

The experience that challenges the individual to know because he needs to, in order to be so, why then relegate it to just the children at all? Is not the desire for self expression an adult need as well? And what is able to function effectively, and being able to see Creative Dramatics, a vehicle for individuals whose creativity does not necessarily result in a well functioning personality whose ideas and energies to projects and gaining the greatest contribution.

The creative teacher, can accomplish these things and probably can do so better than other fields. You cannot delete English, foreign languages, social studies, history or impose limitations to the imagination and defeat the entire purpose of Creative

responsibility, not only to his students but to himself. As he grows, he not only decreases his effect of his own stagnation. It is his responsibility to others. Can he effectively discharge this responsibility? Creative Dramatics can provide growth in your ability to reach our basic communication.

Effective listening is that of adjustment to the belief in moments of detachment and the phrase could possibly arouse one emotional mental paralysis or impliability. Yet emotional deafness transpires, communication and the zero point.—Thomas R. Lewis and *Listening* (Dubuque: Wm. C. Brown

## THE PRODOCTOGOS: A SOCRATIC DIALOGUE

JAMES W. WESOLOWSKI

[Notwithstanding that, through some of the old manuscripts discovered in a long-forgotten corner of a seldom-visited church in an ancient European library, the contents of the manuscript have come across a Socratic dialogue which had never been seen or heard of before. Upon further investigation it was found that even the most conservative scholars of Plato do not include this work. Apparently, it is unknown to classical scholars.]

Although it could hardly be considered an authority on the classics, he suggests that the authenticity of the dialogue may be questioned because it contains several anachronisms which appear to be anachronisms. Nevertheless, the over-eager scepticism of the modern scholar ought not stand in the way of students of antiquity who may be able to make a great discovery. It should be noted, in this connection, that even the most careful scholars are filled with anachronisms. Thus, the dialogue is set forth below.]

*As soon as the dialogue begins, the administrators are discussing with Socrates the role of the university in the development of undergraduate education in radio and television in the university.*

A DEAN: Then, Socrates, how you stand on the question of broadcasting study. Should it be approached as part of liberal arts education, or is technical training the goal?

SOCRATES: The question of the two alternatives seems to me to have the greater weight of more reliable evidence in its favor—liberal arts education.

THE DEAN: I am willing to explain your view of undergraduate broadcasting education within a liberal arts orientation?

SOCRATES: It is a great pleasure to address myself to the topic. Although I am not able to present both sides of a question with complete fairness, certainly one's personal views are bound to play a role in the discussion. I am glad to be able to present the "affirmative" viewpoint—namely, liberal arts broadcast education. Indeed, if I did not want to do so, I could not do so, the value of my own liberal education would be questioned. If I were opposed to all the liberal arts traditions to which I have been exposed, that, in itself, would constitute a meaningful argument in favor of the opposite view of broadcast education—technical training.

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Before proceeding to the presentation of my position, perhaps it would seem appropriate to point out that I recognize the question raised as one which is eminently debatable. Indeed, a most interesting exchange on this very question took place in the *Journal of Broadcasting* in 1964. I point out that the National Association of Broadcasters, which, at that time, was named the Association for Professional Broadcasting Education, had just may be called the "National Viewpoint" was presented by Willis Robbins, who may be called the "National Viewpoint" was presented by Robbins. Both viewpoints, then, are espoused by respected and respected educators.

To take one step further, I agree that the position opposing the form is one which is widely held. An ad hoc committee on curriculum of the standards of the National Association of America's Radio and Television Film Interest Group, headed by Weaver, at the 1966 S.A.A. conference, offered a tentative curriculum consisting of four hours—most of which consisted of production-type courses. Without engaging in needless controversy, I will merely point out that the question is a survey, which may be conducted and supported by the curriculum. I agree to suffer from a lack of data. A large percentage of the questionnaires were not returned.

A VICE PRESIDENT: I agree that the technical and the viewpoint are widely held, why do you hold the present posture?

SOCRATES: To you, I would like to consider the first—the second objection implied in your question.

THE VICE-PRESIDENT: I agree.

SOCRATES: I should like to ask: Are all widely held opinions concerning practices valid?

THE VICE-PRESIDENT: I am honest, I must admit, that I am solicited a negative answer to that question.

SOCRATES: Second, I would like to move on to a positive position in favor of the "Education" viewpoint. It appears that one of the easiest ways to justify the liberal arts orientation would be to note that universities have traditionally been concerned with scholars (scholars' goods from medieval times) which have eschewed practical functions (the domain of other guilds). Certainly this argument is strained. We no longer have the traditional university, and the foremost results of progressivism in American education was the rejection of "practical" curricula in higher education. And if we seek to return to the traditional university—if, indeed, we *could* return to it—then we must face the question of justifying broadcasting education *at all*.

*The Broadcastogus*

SEVERAL DEANS: But that is not the question at issue. In this discussion the existence of broadcasting education is an axiom. And so is the modern university.

SOCRATES: An accurate observation! Would you agree, then, that the nature of the modern university should cast some light on the place of broadcasting education?

THE DEANS: We would.

SOCRATES: Generally, the roles of universities are considered to be, first, the dissemination of established knowledge (teaching), second, the discovery of new knowledge (research), and, third, community service. By the way, I intend no qualitative significance in my ordering of these roles. Although technical training in broadcast education, outside the liberal arts orientation, satisfies the first role, and in a narrow sense the third role, liberal arts broadcasting education can satisfy all three roles.

A VICE-PRESIDENT: Show us, Socrates, why you hold this opinion.

SOCRATES: As a humanist, I view it a profoundly greater community service to produce educated men to operate the radio and television stations of the country, and to serve as knowledgeable and articulate audiences, and to turn out highly trained technicians. If we had more responsible, educated men—voices in the constituency as well as professionals in the industry—would have less Federal Communications Commission and less real imagined big-brotherism.

Even in practical terms, this is an age in which we must provide training for re-training, as Broudy has pointed out. Rapid technological change and rapid obsolescence—of machines, but also of skills—are the order of the day. What would happen to the narrow broadcast curriculum if, tomorrow, we were to begin direct satellite-to-home television broadcasting? Where would be all the local-station jobs? On the other hand—considering the fundamental economic and social readjustments that would have to be made, and the decisions needed to make them—what would happen to the liberal arts broadcasting curriculum? What part would be played by those educated in such a curriculum?

But beyond community service, we must look to research, a second great role for a university to fill. Again, we approach a question of values. Certainly there is value in researching man-hours, markets, station operation, audiences, and the like. But there is greater value in these technical researches *plus* liberal researches: international communication, mass media producers as social institutions, what the media do to us and what we do to the media, the collective decision-making process, interpersonal dissemination of messages, and so forth. In short, there is rich soil to be tilled in a



the economic, and political—needing research work, as has been pointed out by Sarrasin, Berelson, White, Katz, Becker, and others. The liberal arts approach being taken here is, then, the classical justification of liberal education, one which will free the individual. “You shall know the truth, and the truth shall make you free.” This approach to education is anti-puritanical; it is anti-calvinistic; in other words, non-imperialistic in the American tradition. But are we not of us imports to the Western Hemisphere? Perhaps the best explanation and the best defense for the liberal arts broadcasting curriculum is contained up in the aphorism: “America is not a place to learn; it is a place to make a living; it is a place to learn how to live.”

Although this statement may be somewhat of an overstatement, certainly we will have need of learning how to live. This point is obvious from the mere mention of several topical international problems, such as India, China, or the Middle East.

A DEAN: You bring into the discussion the world at large. How can we then be certain to broadcast education?

SOCRATES: Do you and I do all of our living outside the world or within it?

THE DEAN: Certainly, we live within the world, which is an ever-changing world.

SOCRATES: True. And if we are to live in this world, we must ask: What kind of world is it? How is the world changing? How are our cultural values changing? And how can liberal arts broadcasting education contribute to our living in the changing world? Gentlemen, are these irrelevant questions?

A VICE-PRESIDENT: They seem closely related to our topic. But how would you answer them?

SOCRATES: Boulding—in his modestly-titled book, *The Meaning of the Twentieth Century*—notes that the world is now passing through the second of two total evolutions. The first was the evolution from barbarism to civilization, brought on by the development of agriculture and cities. Now we are evolving toward what he calls “post-civilization,” brought on by the intensity of a technology which is expanding geometrically.

One of the dangers of the new post-civilization is that it will be a humanly bland, a uniform uniformity, as a result of mass communications and rapid transportation. Again we see the value of research to generate knowledge. In the areas mentioned, of dissemination of the new knowledge in a liberal arts orientation, and of the most significant world-conformity service thus provided.

But a new order of life for the world will, overall, be a boon to man.

[illegible]

**THE WHOLE GROUP:** Education, medicine, the development and progress of all three facets of Man.

Words, to rise, paradox, mean more than they mean. They are, for not only of the life, but out of the life of man. They bear witness not only to a life of thought, or logic, but even more to a life of the emotions, of the non-logical, non-thinking process. Man does not live by logic alone, nor does language. Grammar and semantics, like the Sabbath, were made for man, not man for the grammarians and the semanticists. To analyze poetry, or the metaphorical, daily habit of seeing as if it were intended to be taken literally, is as useless and humorous a pursuit as to turn mathematics into metaphysics. Translation is not only a process that involves a transfer of meaning from one language to another. It involves, almost as much, a transfer of meaning, in the same language, from speaker to hearer. So many as man errs, the while he studies, so does he translate as long as he speaks and listens. To convert is to translate—to create meaning in moods and metaphors.—Isaac Goldberg, *The Wonder of Words* (New York: Greenwich Company, 1939), p. 8.

Our age is repeatedly afflicted with the *revolt of the masses*. . . . The question is whether responsive channels can release the strivings of the people, and responsive governments can interpret and apply these longings in orderly ways—or whether we are doomed to everlasting violence, with the people whipped into frenzy or betrayed into submission, as mobs or dictators and demagogue decide. A theme of the period is the statement that the people must become *articulate*. But insofar as the larger processes of rank are concerned, what training should the people have if they are to become articulate? If Demos is to speak, shall he attempt to become Demosthenes? Or is there a speech for the people different from the kind we have associated with the leader? If there is to be an extension of political and economic democracy, there must be a greater development of facilities of expression for the masses. . . . When the masses are able to say what they think, and can follow their expression through to application, we shall be able to affirm that the people have achieved not merely a *vote*, but a *voice*. —Richard Murphy, "Speech for the Masses," in *Elizabethan Studies and Other Essays* (Boulder, Colorado: University of Colorado, 1945), 16, 26.

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